STATIC
IN THE
ETHER
MISFITS
OF FILM
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3:AM
FILMS

Media Book

Prominent actress Ava Grant receives bad news. Her latest movie is a flop; her boyfriend sold pictures of her naked to a celebrity gossip web site and a result she is let go from her upcoming movie role. Encouraged by her agent, Ava takes a trip to reconnect with a long lost love.

Former heart throb Benson Powell can't handle the loss of fame. Down on his luck, he fails to rob a bank. Desperate for money, Benson sets out to hold up a convenience store.

Set on a collision course, these two face radical life changes.

"The film's best bits are comical jabs from the scenario in the script. This is a lot of comic fun."

- London based Monkey Bread Tree Film Awards

CALCUTTA

INTERNATIONAL CULT FILM FESTIVAL

CERTIFICATE OF ACHIEVEMENT

THIS CERTIFICATE IS PROUDLY
PRESENTED TO

STATIC IN THE ETHER

Directed by Matt Jenkins

from

United States

FOR BEING MONTHLY WINNER AT
CALCUTTA INTERNATIONAL CULT FILM FESTIVAL

INTERNATIONAL SHORT FILM

(OUTSTANDING ACHIEVEMENT AWARD)

PRESENTED BY

THE FILM COMPANY

FESTIVAL DIRECTOR

OFFICIAL SELECTION
Milan Gold
Awards
2023
OFFICIAL SELECTION
Hollywood
Gold Awards
2023

HOLLYWOOD GOLD AWARDS

WINNERS - JULY 2023

Silver Award: Indie Short Film

STATIC IN THE ETHER

Matt Jenkins

United States

HOLLY
WOOD
GOLD AWARDS
SILVER AWARD
PRESENTED TO
Static in the Ether
Matt Jenkins
IN RECOGNITION OF EXCELLENCE IN FILMMAKING
AT THE HOLLYWOOD GOLD AWARDS
DATE
JUNE 10, 2020

Official Selection
CREATION CIFF INTERNATIONAL FILM FESTIVAL
SUMMER SESSION
2023

#BUTGOD
A LOST LIFE
ABSENT
ANNA MAGDALENA BACH: TWO WOMEN
ASCENSION
BABLIR BORNOPORICHOYE
BLOOD AND WATER
BONDING
DEATH BY KING CAKE
DEP C
EVELYN
FOOT MOON
HUNTED 2: LOST PURSUIT
ID
IN THE BACKSEAT
LIMINAL
MAD SCIENTISTS : A.I. MAXIMA
MADAME
NIGHT VOICES
STATIC IN THE ETHER
TAPE
THE ALTER EGO
THE BOY AND THE BEAST
THE BROTHER
THE CONSEQUENCE OF JOHN DOE
THE NEXT TO LAST SUPPER
THE OTHER SIDE
THE ROAD TO NOWHERE
THE WRITE WAY TO HOMECOMING
WORD OF MOUTH

20:01-45:00 Minutes

Nominees for Best Long Short Film

Death's a Toast - Dir. by Sam Blais (USA)
A Note About Greed - Dir. by Sullyman The Third (USA)
Static in the Ether - Dir. by Matt Jenkins (USA)
You Smell Like Pilaf - Dir. by Margherita Kharkovskaya (Russia)
Jackpot - Dir. by Rebecca Lamure (Canada)
Rubber Bullets - Dir. by Michael Jeffrey Joiner (USA)

Winners

Nominees for Best Actress
Courtney Gaines - I Can Do All Things (USA)
Emma Christmann - Death's a Toast (USA)
Heather Gilbert - Static in the Ether (USA)

20:01-45:00 MINUTES CATEGORY

BEST ACTRESS

HEATHER GILBERT

STATIC IN THE ETHER (USA)

OFFICIAL SELECTION
Midnight West Fest
2023

MIDNIGHT WEST FEST
FILM FESTIVAL!
OCTOBER 6, 7 & 8
Historically Haunted
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Live Music & Comedy!
Sexy BURLESQUE!
Scary GHOST Hunts!
Also...
Nekromantik's
"Cabinet of
Curiosities
& Oddities"!
THE
WEIRDEST
FILM
FESTIVAL
IN WYOMING!
DEGREES OF
SANITY
KID FRIENDLY FILMS!
DRAG
"SCARY" STORYTIME
With MISS AMBER!
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WORKSHOPS!
and MORE!!
For tickets and info
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MidnightWestFest

Goldspire International Film Festival

Goldspire International Film Festival · September 26, 2023 · Uncategorized

GSIFF
The Film Festival

GSIFF MONTHLY RESULT

AUG SEPT 2023

Category: Best Short Film

Winner

Static in the Ether

Directed By Matt Jenkins

United States

–

WINNER
2023

CERTIFICATE OF ACHIEVEMENT

THIS CERTIFICATE IS PROUDLY PRESENTED TO

Static in the Ether

Directed By Matt Jenkins

from

United States

FOR BEING MONTHLY WINNER

BEST SHORT FILM

WINNER

PRESENTED BY

Festival Director

GOLDSPIRE INTERNATIONAL FILM FESTIVAL

OFFICIAL SELECTION
Paris Film Awards
2023

WINNERS - September 2023

Silver Award: Drama
STATIC IN THE ETHER
Matt Jenkins
United States

SILVER AWARD
Paris Film
Awards
2023

THE MONKEY BREAD TREE FILM AWARDS

Independent Film Awards

Welcome | Awards and Nominations | About | Frequent Q&As | Reviews + Articles

Home » Summer 2023

Search

Summer 2023

Genre Film, Nominated: Best Actress (Emily Beeson), Nominated: Best Actor (John Potvin) – "With two strong leads, this fantastic script enjoys tonnes of charm and amusing moments. There's a lot to admire in this breezy project, as it is pure fun to watch."

Lone Robots – Nominated: Best Genre Film – "Though slow at times, this dystopian take on a robot film, which is also a silent, has many enjoyable and interesting moments."

Losing the Plot – Nominated: Best Actor (Brian Coe) – "Coe grounds the film, performing as an actor in performance. He balances the ideas of naturalism (well, that of an actor's idea of naturalism) with that of a performance, which is clearly exaggerated."

Nirvana – **Winner: Best Editing** – "The experimental editing of this project sort of elevates it, making it a unique experience."

You'll Love my Friends – **Winner: Best Actress (Taylor Carpenter)** – "With less to play with, Carpenter provides her character a lot of stillness and self-awareness. It is an interesting retro project that excels through tone."

Free Lunch – Nominated: Best Screenplay, Nominated: Best Short Film made for less than $5,000 – "Comical, and well delivered, this character-focussed film carries many moments of excitement."

Scrap of Paper – **Winner: Best Actor (Toby Redpath)**, Nominated: Best Actress (Dorothea Jones), Nominated: Best Director, Nominated: Best Short Film made for less than $5,000 – "The filmmaker of Scrap of Paper should move towards features, as it is clearly where he is ready to position himself. This film flexes many moving moments of drama between its characters, and a strong feeling of locale, time and physical space."

Mort Ou Biff – Nominated: Best Short Film made for less than $5,000 – "Rather dramatic, and stylish, this film excels in its use of the urban locale and the ideals of guerrilla filmmaking. This is a raw pleasure."

A Real Life – **Winner: Special Mention: Best Art Direction** – "The film's locale, and how it is composed, is perfectly arranged and staged with a real eye for precision."

Static in the Ether – Nominated: Best Screenplay – "The film's best bits are comical jabs from the scneario in the script. This is a lot of comic fun."

Axé, Salvador! – **Winner: Special Mention: Best Documentary** – "Presenting a very particular art community, this documentary does a great job in finding various moments to really provide a taste for the culture we are visiting."

Us, Janus – **Winner: Best Ensemble Cast**, Nominated: Best Cinematography – "A fantastic production which presents community in a natural space. This film evokes real emotions."

Piece of Cake – Nominated: Best Screenplay – "This skit based short is an amusing sweet delight."

Writers Block – Best Actor (Tiarnan Doherty), Nominated: Best Cinematography – "We have a lovely tactile celluloid image in this film and a solid performance from Doherty, who brings a sense of energy to an otherwise tired narrative of characters fighting for a voice in fictional situations about fiction being created."

Same But Different – **Winner: Best Director, Winner: Best Screenplay**, **Winner: Best Genre Film** – "Delivered with a great set of performances, lovely dialogue and some great musical tone, Same But Different is a complete pleasure of genre and words."

- Best Short Film made for between $5,000-$10,000

STATIC IN THE ETHER

"The film's best bits are comical jabs from the scenario in the script. This is a lot of comic fun."

- Monkey Bread Tree Film Awards

Nominated by
THE MONKEY BREAD TREE FILM AWARDS

MISFITS OF FILM LLC

The monkey bread tree

3:AM FILMS

FINALIST
4theatre
selection.
2023

INDIE FILMMAKING: FREEDOM TO EXPLORE DIVERSE AND UNCONVENTIONAL NARRATIVES

AN EXCLUSIVE INTERVIEW WITH MATT JENKINS, DIRECTOR OF THE FILM "STATIC IN THE ETHER".

BY VIC KINGS AND RICHARD CAEIRO

INDIE FILMMAKING: FREEDOM TO EXPLORE DIVERSE AND UNCONVENTIONAL NARRATIVES

"Static in the Ether" film scene

INDIE FILMMAKING: FREEDOM TO EXPLORE DIVERSE AND UNCONVENTIONAL NARRATIVES

AN EXCLUSIVE INTERVIEW WITH MATT JENKINS, DIRECTOR OF THE FILM "STATIC IN THE ETHER".
by Vic Kings and Richard Caeiro

Matt Jenkins is an American Producer, Director, and Writer. A year after his campy short picture "Mirror Man" was unceremoniously rejected from the Brooklyn Underground Film Festival; Matt received a sincere apology from the festival programmers asking if they could screen this epic. Realizing producing short movies and documentaries wasn't enough Matt made the leap into producing independent features. "Static in the Ether" represents this continuation of a love for a good story and producing the best possible movie on a micro-budget. Jenkins is known for his independent and minimalist approach to movie-making.

As well as being a director, you are also the screenwriter and producer of STATIC IN THE ETHER and many other projects. How do you balance these different roles when filming?

Usually, I work with Director Charles Stanley and Producer Dan Perrin. We have made movies together for a long time. When making movies on a constrained budget, working with people who share your vision is important. Sharing the common goal of completing a great movie provides the motivation to work well together. This creates an atmosphere of trust and respect especially in the give and take contained in the production process.

However, Charles wasn't available to work with us on "Static in the Ether." Having the advantage of writing the script I thought about shot framing, and editing while I was writing. Being a visual thinker made this an easy task. I overlapped the roles of producer and director while writing. I made basic decisions concerning locations, casting, and editing early, resulting in the on-location production process going smoothly and insuring coverage to tell the story.

"Static in the Ether" film scene

The beginning of Ava Grant's narrative arc in STATIC IN THE ETHER deals with situations very close to the reality of many professionals in the film industry, such as suffering with toxic partners who abuse their name and image in the media for profit, the difficulties of getting roles in new productions, especially dealing with bad reviews and box office flops. What were your main inspirations for developing the character's plot in your short film?

Ava Grant's character, well portrayed by actress Heather Gilbert, was built on two ideas. First, I've witnessed many people staying in toxic relationships because they were "afraid to be alone" or out of some other necessity. I wanted a character who was strong enough to overcome adversity.

Second, being a big fan of early 1920s Hollywood, I was excited to watch "Babylon," a film regarding this era of moving making. I was extremely disappointed to see Brad Pitt's character, Jack Conrad, commit suicide when he realizes his film career is over. I believe it's easy to kill off the main character as a way to end the story. It's much harder to write a plot where the character shows change as a result of conflict. Also, depending on what you read, the Jack Conrad character was based on silent star John Gilbert or the silent star Douglas Fairbanks. While John Gilbert died at 38, his death was attributed to heart attacks brought on by excessive drinking. Douglas Fairbanks died at 56 also from a heart attack. In "Static in the Ether" I wanted to show through Ava, a person can leave a bad situation and start over strengthened by a little faith.

Not only does the Ava Grant character end a toxic relationship and walk away from a faltering career, but she also inspires the other main character, Benson Powell, played by Dan Perrin, to reinvent himself. Powell couldn't face his own career-ending, turning to such desperate measures as bank robbery and kidnapping, failing at both.

Through the Benson Powell character, I wanted the audience to hear what actual Hollywood "professionals" said when they were faced with their careers ending. "In this business, you don't know you're done until long after it happens. You wonder why you're not working and then...all of a sudden...you know." was from director Billy Wilder.

Benson's discussion about wanting to be a pharmacist came from a story attributed to actor Walter Matthau.

The director Matt Jenkins

How was the casting process for the STATIC IN THE ETHER actors carried out?

When producing features in Houston, Texas, in the past I have worked with Casey Enzler. She does a great job finding actors.. Providing solid character biographies and general physical descriptions goes a long way to attaching the actors with the best fit for a particular project.

However, "Static in the Ether" was a smaller project filmed locally. When creating the production schedule, I group the schedule by location and by actor to keep the actor's time on location to a minimum. Unfortunately, this didn't work out for "Static in the Ether's" production schedule. So, I had to find actors willing to return multiple days. Having worked with a variety of local actors, I could perform the casting director's role and find the best actors I could who would be willing to return.

If a producer is struggling with finding actors, think about people who work in the local theater community. I have worked with actors I found through a customer I knew. Also, actors know other actors. Not only have I gotten excellent actors through other actors, but I've also met and worked with an excellent musical composer who scored our movies. Even if the movie being produced has a budget of pizza and soda, find the best actors possible. Besides money, a producer can offer an actor a juicy role, clips to use in an audition reel, free passes to a film festival where the movie is screening, and perhaps even an IMDb listing. Remember, the movie deserves excellent acting.

What were the most difficult aspects to overcome production-wise during the filming of STATIC IN THE ETHER?

The most difficult problem I faced during production was health issues. This resulted in us not being able to travel to one location to film the ending of the movie. I had to rewrite the ending to work within the locations we had available to us at that moment. While we successfully completed the movie the question remains is it a weaker story than it could have been with the original ending?People associated with the movie say the ending is fine, but we shall see if feedback from festivals indicates this was an issue.

Cinema is an art that draws on many sources to bring original works to the audience. Can you tell us which artists and works inspire you the most as a filmmaker?

It's almost too easy to say I'm inspired by such directors as Wes Anderson and Taika Waititi. I look forward to each movie they direct. I am more inspired by films.
I study thematic editing through watching such films as "Berlin: Symphony of a City." To me, thematic editing can effectively be used to establish the setting. A setting can be more than merely a backdrop for the characters. Consider this quote from Andre Bazin, "The human being is all important in the theatre. The drama on screen can exist without actors. A banging door, a leaf in the wind, and waves beating on the shore can heighten the dramatic effect. Some film masterpieces use man as only an accessory, like an extra, or in counterpoint to nature which is the true leading character.
Being fortunate to have access to uniquely distinct locations in the southwest United States, I strive to portray a location as a character.
F.W. Murnau's "Sunrise: A Song of Two Humans" is well worth examining as I believe portraying a story on film is more about showing than telling. Author Syd Field writes in his book "Screenplay," "Action is character."
I'm a big fan of early Hollywood films and directors. I like to think these early movie makers had a creative spirit shared by today's independent filmmakers.
One inspirational independent filmmaker is Pat Bishow of NYC based Amusement Films. He has achieved a level of recognition and success, producing the unique type of films he finds interesting. Plus he is a super nice guy. To honor him, he has a cameo in every movie we produce. It's fun to write roles for Pat. He's played a former punk band drummer, an art critic, the president of the United States, a scientist, the CEO of an aerospace corporation, and in "Static in the Ether," a father.
I also look to other forms of art for inspiration. One area is abstract art. Work from such painters as Paul Rothko continues to motivate me and provide inspiration for visual creativeness in our movies.

Having a career in 7th art comes with several matters that must be solved with creativity and resourcefulness, and these factors are elevated to the nth power when talking about independent cinema. What inspired you to become a filmmaker?

Coming from a family where art and mechanical engineering were important, filmmaking combines the best of both of these influences while satisfying my creative urge. From an early age I knew I would not be a painter or a mechanical engineer. However, telling stories visually through using technology has always been greatly fulfilling.
Plus, I love the creative control over the work. I am not beholden to someone else because of financial contributions or the possibility of the movie being shelved after completion. Certainly festivals and streamers will reject the work, but I am fine with this. I made the movie I envisioned on paper and it will stand or fail on its merits.

The actress Heather Gilbert

"Static in the Ether" film scene

STATIC IN THE ETHER is your 9th film helming the director role, besides penning the script of it. What have been the most challenging aspects of your career as a director and screenwriter so far?

The biggest challenge is to write a script worthy of taking up the cast and crew's valuable time and devotion to producing it.

I believe the creative process takes place on paper. However, I must be creative within constraints. As I write the script, I remember to keep in mind the basic constructs of micro-budget production: keep the number of actors low and keep the number of locations low. While I may not have the financial resources of a big-budget production or a large number of people to participate in the production or have access to all the locations I desire or the luxury of unlimited time to spend filming the movie; I do have time to spend writing the script. A well-written script is the essential road map to production. I can develop the intricacies of the characters and the ebb and flow of the story through the script while taking my time rewriting and shaping the story.

"Static in the Ether" film scene

Your production company MISFITS OF FILMS LLC has been making short and feature films for over 15 years. As a small-budget film production company in the highly competitive US film market, what do you see as the biggest challenges in keeping it up and producing new works?

U.S.-based film festival acceptances seem to be the biggest struggle as we seek a large audience for our movies. As an independent movie-maker, I embrace the freedom to explore diverse, unconventional, and quirky subjects. These types of movies, produced by us, perform better in International Film Festivals than in U.S.-based festivals. Consider this review from the London-based Monkey Bread Tree Film Awards regarding our previous movie "Rage, Fear, Love," "It's rare to see a cast enjoy the quirky script in the indie scene... and even more so, the nature of this film's smart use of a minimalist budget often feels well balanced and never out of character with what it is trying to achieve – which is to say it is a carefully assembled piece."

This is a great compliment. While it would be nice to screen at more U.S. festivals, I AM THRILLED our work is embraced by the international film community.

STATIC IN THE ETHER has been officially selected to compete and screen in several film festivals. How has the reception of your film been by the public and critics?

"Static in the Ether" is just beginning its festival run. As of this interview, the movie has a 75% acceptance rate. The bulk of the festival notifications will occur in the next two months and then will start up again after the first of the year. I spent time studying festivals prior films selections to determine if our movie would be a good fit before entering. I am optimistic the movie will find its audience.

"Static in the Ether" film scene

"Static in the Ether" film scene

One of the greatest obstacles for independent filmmakers is the post-festival run, especially in terms of film distribution and promotion. As a producer of short and feature films, what is your approach to these matters for your movies?

Once I dropped the illusion of grandeur regarding making a fortune from our movies and embraced the art of filmmaking, the whole process became fulfilling.

I traditionally "four wall" the movie at the independent movie theater, The Vaska, in Lawton, Oklahoma. This provides an opportunity for the cast and crew to see the completed production in a movie theater setting. To "four wall" a movie means to secure the screening venue, sell tickets if necessary, conduct all the promotions, and show the movie to hopefully an appreciative audience. This event is always a great success and includes a Q and A with available cast and crew after the screening.

After a festival run is completed, I attempt to negotiate with a streaming service to host the movie. This can be a frustrating experience. While many streaming services will make it easy for the filmmaker to submit a movie for consideration, the filmmaker may never hear if the film is rejected. If I cannot secure an agreement with a streaming service then I will upload the movie to a site called the Internet Archive with the web address archive. org. This is an excellent site. While I will not make any money from views on the site, neither does the site. Many of our movies receive much higher views on the Internet Archive than they would receive on other "free sites."

The recent events in Hollywood with the screenwriters' and actors' union strikes have taken on enormous proportions, increasingly highlighting the disparity in rights for workers in the industry, especially those who are not in the spotlight. How do you see a way to solve the strike, especially dealing with the crisis over the use of Artificial Intelligence?

Please keep in mind any comments I offer are from the stand point of a distant observer. Depending on what you read, the main issue over the strike is writer residual payments regarding streaming views and the use of artificial intelligence in script writing.

According to the writers, the problem is streaming services are closed lipped about revealing viewership numbers. The possible reason for this is viewing numbers may be low for the amount of money invested into the film or streaming service and this could hurt the streaming company. Yet writing pay remains low, job security is minimal and is further threatened by the use of artificial intelligence.

While "Hollywood" movie making is an art and a technology, it is first and foremost a business. The film companies and streamers will always make decisions based on the bottom line. Whether it be censoring a movie to distribute it in a country whose government objected to subject matter or adopting a certain political position on an issue.

In a "Gore Rants" YouTube video, "Film Threat's" Chris Gore indicates what is needed is a whole new business model. He goes on to state that the independent movie business model may be the way to go.Everyone associated with the project owns what they create. And funding should come from people who support the talent and not from those who might exploit them. He cites audience funding for production as an example.

Do you have any projects in progress at the moment? Can you tell us more about it?

We are currently in pre-production for a new feature length movie with the working title "Ambiguous Indifference." The story is about a book editor whose car breaks down in a small rural community. She encounters a variety of eccentric characters while she tries to find a way back to Houston, Texas. She meets a mechanic who displays an incredible writing skill. The mechanic believes she encourages him to write a book about all the unique characters in town. The conflict arises about what she really encouraged him to do, write the book or to let her know when her car was repaired.

The script is completed and we are currently casting and securing locations for a scheduled production in the spring. I am excited about the story.

static in the ether

MISFITS OF FILM LLC

OFFICIAL SELECTION
2023 Directors Circle Festival of Shorts
2023

3:AM FILMS

OFFICIAL SELECTION
2023 Directors Circle Festival of Shorts
2023

2023 Directors Circle Festival of Shorts Selections

Narrative Short

1848

A not so Silent Night

A Touch of Magic

An inescapable Chain

Apple Pie

Bonding

Double Zero

EL CATRIN

Embracing

Five Questions

George & Dorothy

I Chose Jesse

Letters from an Immortal: Coffee shop

"Mood"

NAKAM

ORDER MY STEPS - Version 2

Sinister Allies

Star Crossed

Static in the Ether

The Note You Didn't Read

The Old Lady and The Boxer

The Sweet Taste of Freedom

Three A.M.

Trash

Two Of Us

Unique beauty"

Documentary

BEYOND BARS: Prison Women Speak

Huguette : a story in HiFi

No Limitss

O Christmas Dream

Unconquered

Experimental

Best Self

Checked Bags (Short)

Over Lockdown

The Troxler Effect

Animation

FAIRYTALE THERAPY

Hybrid Brad

Identity

Luke and Oscar

Praise the Maker

The Life

The Two Travelers - A Mystical Journey

Walk the Beach

Religious/Spiritual

A Time for Love: Something Beautiful

Appealing

Night Voices

The True Summit

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2023 Official Selection Laurels will be emailed to Filmmakers within 5 days after our Festival has concluded.

If we should need any information from Filmmakers for their selected films, we will contact the Filmmaker via the email provided at the time of film submission.

Our Festival will take place between Friday, November 24 – Saturday, December 2, 2023

Best of Genre Award Nominations will be announced on Monday, November 27th at or about the time of 11:59pm EST.

Best of Genre Award Winners will be announced starting at 11:59PM EST on December 2, 2023.

Awards and Award Laurels will be sent out within 14 days of the conclusion of our Festival.

Static in the Ether

Directed by

Matt Jenkins

Critical Analysis

★★★★★LOS ANGELES/NE

"Static in the Ether," a masterfully crafted 37-minute short film directed and produced by the visionary Matt Jenkins, immerses audiences in the turbulent lives of Hollywood's fallen stars, Ava Grant (Heather Gilbert) and Benson Powell (Dan Perrin). Jenkins, known for his minimalist yet impactful approach to filmmaking, deftly navigates the treacherous waters of the entertainment industry, weaving a narrative

tapestry rich in despair, resilience, and the eternal quest for redemption.

The film unfolds with Ava Grant, a once-luminous actress whose world crumbles when her latest cinematic endeavor nosedives at the box office. Personal betrayals compound her professional woes, culminating in her abrupt dismissal from a highly anticipated film role. Heather Gilbert's performance is nothing short of extraordinary, as she masterfully embodies Ava's complex character, seamlessly balancing vulnerability with unwavering strength. Through Ava, we witness a woman desperately grappling with the pitfalls of fame and the toll it takes on her identity.

On the flip side is Benson Powell, brought to life with nuance and depth by the talented Dan Perrin. Powell, a former heartthrob, finds himself

LOS ANGELES/NEW YORK CITY
MACOPROJECT

on the precipice of obscurity, his desperate pursuit of recognition driving him to the edge of criminality. Perrin's portrayal is a poignant exploration of a man navigating an existential crisis induced by the sudden loss of stardom. As Powell's character unravels, the film invites viewers to ponder the fragile nature of fame and the toll it exacts on those who once stood in its limelight.

ANGELES/NEW YORK CITY
MACOPROJECT

Jenkins' thematic exploration in "Static in the Ether" transcends the conventional trappings of celebrity drama, delving into profound questions of identity, resilience, and the far-reaching consequences of fleeting fame. The characters' collision course, metaphorically depicted, becomes a transformative journey towards self-discovery amid the interference and disturbances symbolized by the film's evocative title.

Within the constraints of a modest $2,000 budget, Jenkins employs a minimalist storytelling approach, utilizing every second of the 37-minute runtime to unfold the intricate layers of the characters' lives. The film's cinematography, skillfully orchestrated by Randy Traxler and Kalen Haynes, visually captures the gritty reality of Hollywood and the emotional landscapes of the characters. Symbolism resonates through the film's use of color, with vibrant hues symbolizing the allure of fame and more muted tones reflecting the internal struggles faced by the characters.

The ensemble cast, featuring Keith Pannell as Steve, Pat Bishow as Pop, Jon Sanborne as Johnny Door Opener, and Sylvia Corkill as Daisy Chronicle, adds depth and nuance to the narrative. Each supporting character brings a

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LOS ANGELES/NEW YORK CITY
FILM FESTIVAL

unique perspective, contributing to the film's overall impact and enriching the exploration of its overarching themes.

"Static in the Ether" is not merely a critique of the cutthroat nature of the entertainment industry; it is a profound meditation on the human condition. Jenkins effectively communicates a sense of hope amidst despair, emphasizing the transformative power of personal connections and the pursuit of genuine happiness over the ephemeral nature of fame.

LOS ANGELES/NEW YORK CITY
MACOPROJECT
FILM FESTIVAL

In conclusion, "Static in the Ether" stands as a commendable testament to Matt Jenkins' ability to craft compelling stories within the constraints of a micro-budget. The film's exploration of fame, betrayal, and redemption resonates deeply, making it a noteworthy addition to the realm of

independent cinema, where its impact reverberates long after the credits roll.

Hi Matt,

We hope this email finds you well and thriving in your creative endeavors. We wanted to extend our sincerest gratitude for your submission to The Macoproject Film Festival and for allowing us the opportunity to critically analyze your project.

Our team has thoroughly enjoyed reviewing your work and providing an in-depth analysis of its merits. Your dedication to the craft of filmmaking shines through, and we are truly impressed by the creativity and passion evident in your project.

As a token of our appreciation for your participation and to further showcase your talent, we would like to invite you to share your thoughts on the analysis we provided. We are inviting you to send us a self-filmed MP4 video clip, under 60 seconds in length, where you share what you enjoyed about the analysis of your project. Your video will be featured on our social media pages, allowing you to connect with our audience and share your perspective.

But that's not all! In addition to having your video featured on our social media, we would like to offer you a free submission for another project of your choosing to our 2024 festival for consideration. You may select any category that best fits your new project, and we will waive the submission fee as a gesture of appreciation for your continued support and creativity.

We believe that your unique voice and perspective contribute greatly to the artistic community, and we are excited to continue supporting your endeavors. Simply reply to this email with you video and we'll be more than happy to send over a waiver code.

Thank you once again for entrusting us with your work. We look forward to hearing from you and to witnessing your future successes in the world of filmmaking.

Cheers,
The Macoproject Film Festival

This message was sent to mattjproductions@outlook.com by The Macoproject Film Festival. To stop receiving messages from this event you can unsubscribe.

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DRAMA

WINNER

STATIC IN THE ETHER
MATT JENKINS
(USA)

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3:AM FILMS

MEDUSA FILM FESTIVAL

Best Mid-Length

Static in the Ether

Matt Jenkins

AWARD WINNER
Medusa Film Festival
2023

OFFICIAL SELECTION
Berlin New Wave
Film Festival
2024

Finalist
Filmtage der Nationen
Germany
3rd Season

The narrative weaves together the stories of these characters, each dealing with their own set of challenges, ultimately leading to a collision course of radical life changes.

The film introduces Ava Grant, a prominent actress portrayed by Heather Gilbert, who receives a series of devastating setbacks. From a failed movie and betrayal by her boyfriend to losing a coveted movie role, Ava's life takes a dramatic turn. Gilbert's portrayal captures the vulnerability and resilience of a woman grappling with the harshness of the entertainment industry.

On the other side of the spectrum is Benson Powell, played by Dan Perrin, a former heartthrob struggling with the loss of fame. Perrin convincingly portrays the desperation and turmoil of a character facing the consequences of his own actions. The film skillfully navigates the challenges of fame and its impact on mental health.

The collision course between Ava and Benson adds a layer of suspense and unpredictability to the storyline. The interconnectedness of their lives creates a fascinating dynamic, and the audience is left on the edge of their seats, anticipating the outcomes of their radical life changes.

The cinematography, led by directors of photography Randy Traxler and Kalen Haynes, contributes to the film's overall impact. The visual storytelling complements the emotional depth of the characters, capturing both the glamour and the grit of their respective worlds.

The supporting cast, including Keith Pannell, Pat Bishow, Jon Sanborne, and Sylvia Corkill, adds depth to the narrative, providing nuanced performances that enhance the overall viewing experience.

"Static in the Ether" successfully combines elements of drama and suspense, creating a thought-provoking exploration of the price of fame and the lengths some individuals go to cope with its loss. Matt Jenkins, along with the talented cast and crew, delivers a film that resonates with its audience and leaves a lasting impression.

BERLIN NEW WAVE
FILM FESTIVAL

ZERTIFIKAT DER ANERKENNUNG
Dies wird verliehen an
STATIC IN THE ETHER
Directed by Matt Jenkins
for Finalist - Best Film (Under 40 Minutes)
at Berlin New Wave Film Festival, 3. Staffel, 2024
P. Faerber
PHILLIPP FAERBER,
DIRECTOR

Static in the Ether

Titel des Projekts	Inszeniert von	Geschrieben von	Status der Einreichung
Static in the Ether	Matt Jenkins		Finalist - Best Film (Under 40 Minutes)

office.berlinnewwave@gmail.com

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Filmtage der Nationen · vor 1 Tag · 4 Min. Lesezeit

An interview with Matt Jenkins, director of Static in the Ether

We had the opportunity of catching up with Mr. Jenkins and talk about his work, challenges faced by the indie filmmakers and how he deals with them.

Filmtage : What inspired you to become an independent filmmaker, and how has your journey been so far in this challenging industry?

Matt : To paraphrase the Misfits of Film mission statement, I have always loved watching movies in the theater, at the drive-in or on TV. I love talking about movies and picking through the five-dollar bin at the box store for them. I rummage through stacks of DVD's at flea markets for the best deals, and I love making movies. Telling stories visually is highly fulfilling.

I agree the industry is challenging. It can be hard to have our movies taken seriously but I know the audience for our work exists and embraces it.

I am fortunate to work with the same core group of people, Charles Stanley - director, Dan Perrin -actor/producer, Fred Ressel - actor/producer, Randy and Erica Traxler - director of photography and assistant director. Other people work with us on one or two projects and then go their own way. It can be tough to see people walk away after a project is finished, but this core group of people believe in what we are doing and making a movie with them is better than attending summer camp!

Filmtage : Independent filmmaking often comes with limited resources and funding. How do you approach the creative process to maximize the impact of your storytelling within these constraints?

Matt : As an independent producer I love having creative control over the movies we make. I do not have to answer to someone else because of financial contributions nor do I face the possibility of the movie being shelved by someone else because of their decision-making control over the movie. As a result, the movie's success or failure rests on my shoulders but I am fine with this. We made the movie I envisioned on paper and it will stand or fall based on its merits.

When writing the script, I remember concepts of small budget productions; keep the number of actors and the number of locations small. Since I do not have large financial resources available, or unlimited time to work with people or be on location, I endeavor to spend more time polishing the script. A well written script exciting to cast and crew serves as an essential roadmap to a successful production.

Filmtage : The film you submitted has received critical acclaim for its unique style and narrative. Can you share the creative decisions and influences that contributed to the film's success?

Matt : In "Static in the Ether," the main character, Ava Grant, well portrayed by actress Heather Gilbert was based on two ideas. First, I've witnessed many people staying in toxic relationships because they were "afraid to be alone" or out of some other necessity. I wanted to show a character who was strong enough overcome adversity.
Second, being a big fan of early 1920's Hollywood, I was excited to watch "Babylon," a film regarding this era of moving making. I was extremely disappointed to see Brad Pitt's character, Jack Conrad, commit suicide when he realizes his film career is over. I believe it's easy to kill off the main character as a way to end the story. It's much harder to write a plot where the character shows change as a result of conflict. Also, depending on what you read, the Jack Conrad character was based on silent star John Gilbert or the silent star Douglas Fairbanks. While John Gilbert died at 38, his death was attributed to heart attacks brought on by excessive drinking. Douglas Fairbanks died at 56 also from a heart attack. In "Static in the Ether" I wanted to show through Ava, a person can leave a bad situation and start over strengthened by a little faith.
Not only does the Ava Grant character end a toxic relationship and walk away from a faltering career, she inspires the other main character, Benson Powell, played by Dan Perrin, to reinvent himself. Powell couldn't face his own career ending, turning to such desperate measures as bank robbery and kidnapping, failing at both.

Filmtage : Independent filmmakers often face challenges in distribution and reaching a wider audience. What strategies have you employed to promote and share your work with a broader community?

Matt : I know the audience for minimalist, constrained budget productions containing interesting storylines and acting exist and this audience appreciates the work we create. The hard part is sometimes finding a platform to provide this audience with the opportunity to view our specific type of movie. International audiences tend to embrace our movies. This is a great compliment to us. So, I actively seek out international film festivals and streaming platforms to submit our work.
Our path to distribution starts with entering film festivals. Next, we try to secure a spot on a streaming platform. Finally, we provide the opportunity for people to experience our work on archive.org.

Filmtage : As an independent filmmaker, you have the freedom to explore diverse and unconventional subjects. Could you tell us about a particular project that was close to your heart and the importance of bringing that story to the screen.

Matt : t's easy to say each movie I write, produce, edit and possibly direct is close to my heart and important to bring to the screen. But this is really the answer. I look back over our catalogue of titles and think about the impact these visual stories had on an audience.
I have the freedom to explore unique topics often not contained in mainstream "Hollywood" movies. I love the audience response to these topics.
The Macoproject Film Festival recently provided a review of "Static in the Ether." Their conclusion neatly sums up my efforts in movie making. They write:
"Static in the Ether" stands as a commendable testament to Matt Jenkins' ability to craft compelling stories within the constraints of a micro-budget. The film's exploration of fame, betrayal, and redemption resonates deeply, making it a noteworthy addition to the realm of independent cinema, where its impact reverberates long after the credits roll."

We wish Matt Jenkins a wonderful creative year ahead.

2024 SSUFF FILM SYNOPSIS

Static in the Ether - 38 Min
Prominent actress Ava Grant receives bad news. Her latest movie is a flop; her boyfriend sold pictures of her naked to a celebrity gossip web site and a result she is let go from her upcomin movie role. Encouraged by her agent, Ava takes a trip to reconnect with a long-lost love.

AWARD WINNING FILMS WILL BE ANNOUNCED AT THE AWARD SHOW AT THE COLEMAN THEATRE MARCH 24TH!

2024 SSUFF FILM SELECTIONS

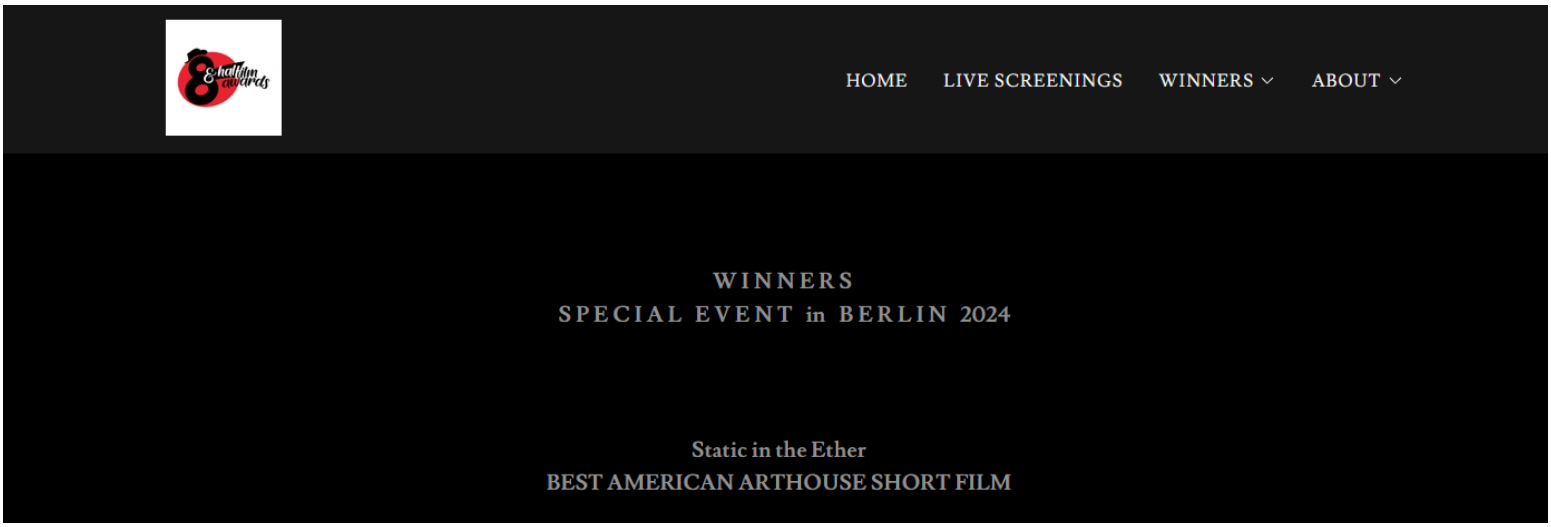
1. A Touch of Magic
2. Atascosa
3. Bang!
4. Burton Rocks Calling
5. Carving Season
6. Cheese Sisters
7. Death by King Cake
8. Death in Lavender
9. Double-Crossed in El Paso
10. Dream Loop
11. Ego
12. Ego Interrogation
13. Enough of You
14. Farmer's Luck
15. Finding Nicole
16. Fotonovela
17. Future Tense
18. Geronimo's Revenge
19. Go Camp with Aurora LaRay - Dodge City, KS
20. Gone
21. Halfway to Heaven
22. Happy Halloween
23. Honey
24. Hope Lost
25. I Can't Do This Anymore
26. Illusion of Choice
27. Jamie Campbell: Big Dad Energy
28. Kristin Wants a Car
29. Masked
30. Mermagic

SYNOPSIS

31. Milton
32. Mourning Sickness
33. My Friend, David
34. Our Flag Was Still There
35. Paradiso
36. Sheltered from Time
37. Sheriff Walter Johnson
38. Showdown On The Brazos
39. Standing On The Edge
40. Static in the Ether
41. Stiletto
42. Take You Out
43. Take It Slow
44. Thank You, Amelia Earhart
45. The Accused
46. The Arkansas Accent Project
47. The Atomic Chicken in Space
48. The Cleanup Routine
49. The Forest of Nisene Marks
50. The Gale
51. The Love Song of William H. Shaw
52. The Painted Flame
53. The People's House: The Story of the Oklahoma State Capitol
54. The Strange Story of Blasting Betty
55. The Woman Under the Stage
56. They Don't Make 'Em Like Willie Anymore
57. Unrep0ached
58. Wisher Maddox
59. You Just Can't See Them From The Road

SYNOPSIS

OFFICIAL SELECTION Sunny Side Up Film Festival 2024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Static in the Ether
BEST AMERICAN ARTHOUSE SHORT FILM

8 & halfilm awards
BEST AMERICAN ARTHOUSE SHORT FILM
PRESENTED TO
STATIC IN THE ETHER
MATT JENKINS
IN RECOGNITION OF EXCELLENCE IN FILMMAKING
AT THE 8 & HALFILM AWARDS
DIRECTOR
Michele Diomà
DATE
JANUARY 10, 2024

8 & Halfilm
Awards
2024

OFFICIAL SELECTION
Bare Bones
International Film &
Music Festival
2024

LOCAL STORIES

Meet Matt Jenkins | Filmmaker and professor

March 27, 2024 · Leave a reply

We had the good fortune of connecting with Matt Jenkins and we've shared our conversation below.

Hi Matt, what do you want people to remember about you?
This is an appropriate question as I face a career crossroad. As I make decisions regarding my future I want movie making to continue to be prominent in my life.

Since I find the process of moviemaking to be extremely fulfilling, my hope is the people who worked with me on our movies will remember our collaborations as fun and exciting. A great compliment I received was from someone who worked with us on a movie and said, "This was better than summer camp."

I recall a sculptor who envisioned his work being placed in fields or along paths. People could then accidentally discover his sculptures as they hiked or enjoyed nature. Much of my work is now posted online and my desire is future viewers will come across these movies, engage with them and appreciate them for what they are.

Let's talk shop? Tell us more about your career, what can you share with our community?

Tell us about your art.

As a constrained budget producer, I believe the creative process takes place on paper. While I may not have the financial resources of a big budget production or the luxury of time to spend filming the movie, or have access to all the locations I desire or people to work on or appear in the production; I do have time to spend writing the script.

Regarding movies and scripts, actor Morgan Freeman said, "Big budget productions can have big budget perks and small budget movies have no perks, but the driving force is, of course, the script."

A well written script is the essential road map to production. I can develop the intricacies of the characters and the ebb and flow of story through the script and take my time rewriting and shaping the story.

The Berlin New Wave Film Festival recognized this effort with their feedback regarding one of our movies, "'Static in the Ether' successfully combines the elements of drama and suspense, creating a thought provoking exploration of the price of fame and the lengths some individuals go to to cope with its loss."

What excites you the most?

I love planning the production. I take my time conducting breakdowns, deciding camera angles and, thinking about lighting placement. I enjoy figuring out how much time is needed at each location and how many days we need each actor. While I enjoy the actual filming the movie, if I have a well written script and thoroughly planned the production, actual filming becomes more of an assembly process.

If you see one of my movies in the theater, look around at the audience. If you find someone sitting near the front looking back at the audience while the movie is playing, that will be me. I am gauging the audience's reaction to my movie. Did they laugh in the right places? Did they sigh in the right places? Did they get up and go to the bathroom in the right places?

Film director Steven Spielburg remarked, "Audiences are harder to please if you're just giving them effects, but they're easy to please if it's a good story." Nothing is more satisfying than to experience an audience "getting" and enjoying my movie.

One of the festivals we look forward to is, the Houston based Gulf Coast Film and Video Festival. Festival Director Hal Wixon hosts a superb festival filmmakers should serious consider entering.

We are excited to return to Houston this spring to film part of our next upcoming feature, "Ambiguous Indifference."

What sets you apart?

My goal is to produce a movie people will want to see, I'm not interested in creating the next super hero movie. I purposely work to create a different film experience through storyline, character, filming and editing.

How did you get to where you are today?

From an early age I knew I would not be a painter or a mechanical engineer. However, telling stories visually through using technology has always been greatly fulfilling.

I love having creative control over the work. I am not beholden to someone else because of financial contributions or the possibility of the movie being shelved after completion. Certainly festivals and streamers may reject the work, but I am fine with this. I made the movie I envisioned on paper and it will stand or fail on its merits.

Regarding our Houston based movie “Before Breaker Wakes,” The London Monkey Bread Film Tree Awards provided this review, “The film’s main asset is its clear sense of style and genre. It also uses its budget to its advantage, yielding to its limitations and thinking around them…rather than say, trying something beyond their means.”

Was it easy?

I know the audience for minimalist, constrained budget productions containing interesting storylines and acting exist and this audience appreciates the work we create. The hard part is sometimes finding a platform to provide this audience with the opportunity to view our specific type of movie. International audiences tend to embrace our movies. This is a great compliment to us. So, I actively seek out international film festivals and streaming platforms to submit our work.

What Challenges have you overcome?

As a producer/director, one of the biggest challenges is problem solving on location. An actor doesn’t show up, or someone gets sick or the camera breaks or someone decides to deny us access to a location. Issues and problems come up all the time requiring a quick and form decision to be made by the director. The important thing to remember is, as the decision maker, the decision must be firm and adhered to even if it is a bad decision. A director can easily lose the confidence of the crew if the director appears indecisive. The production must move on, staying within the time frame and the director obtaining coverage or getting enough footage to be able to tell the story.

Lesson learned along the way

For many filmmakers film festival rejection equals failure and failure equals flaw in the filmmaker. I learned failure is only a moment in time, something that happens to me and not a reflection of my character. Not everyone will embrace my work and it is OK.

A second lesson I learned is, I write my scripts following Syd Field’s three act screenplay paradigm. Many film books scorn this method of screenplay writing. However, once I started following Field’s Three Act screenplay paradigm my movie festival acceptance rate increased 50%. I am a big believer in this.

I have learned to surround myself with people who share my vision for production. Lots of people want to make a movie. However when we get down to the grind of movie making, those who are not as invested pull away. This is why I like to shoot much of my work in Houston and Southwest Oklahoma. Here I have found a core group of people who are excited to be involved and their word is good.

One benefit of filming in Houston is we know we can get awesome actors from Lee Stringer’s Film Acting Academy. These actors know each other, work well together and arrive at the location fully prepared.

What do you want the world to know about your brand and style?

I love making movies with distinct and entertaining storylines embracing a minimalist style influenced by other art forms based on a constrained budget to be experienced by an audience in a movie theater. I want these movies to feature engaging portrayals by excellent actors.

When looking to other forms of art for inspiration, one area I study is abstract art. Work from such painters as Paul Rothko continues to motivate me and provide inspiration for visual creativeness in our movies.

I have the freedom to explore unique topics often not contained in mainstream "Hollywood" movies. I love the audience response to these topics.

The Macoproject Film Festival recently provided a review of "Static in the Ether." Their conclusion neatly sums up my efforts in movie making. They write:

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Any places to eat or things to do that you can share with our readers? If they have a friend visiting town, what are some spots they could take them to?

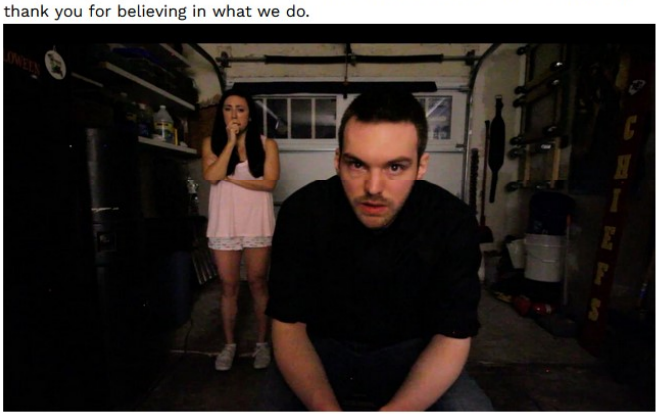
Any visit needs to be laid back . We don't need to be in a rush. We would go to Kemah for food and fun. We can get our science nerd on by visiting NASA.

No visit would be complete with spending some time in contemplation at the Rothko Chapel.

And if it's September, we would be going to theGulf Coast Film Festival to partake of the excellent movies and good times.

The Shoutout series is all about recognizing that our success and where we are in life is at least somewhat thanks to the efforts, support, mentorship, love and encouragement of others. So is there someone that you want to dedicate your shoutout to?

I want to dedicate this shoutout to all the people who have worked with me and or appeared in our movies over the years. It is their trust in me, our shared vision and their support that make our movies successful. I would name them all here but fear I would inadvertently leave someone out. So I will simply say thank you for believing in what we do.



Website: www.misfitsoffilm.com

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Entries 2024

Join us at our inaugural festival to enjoy these short films. We are still currently accepting entries.

It's FREE! Come celebrate the art of indie film making and meet up and coming filmmakers and musicians.

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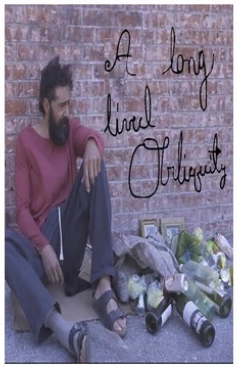

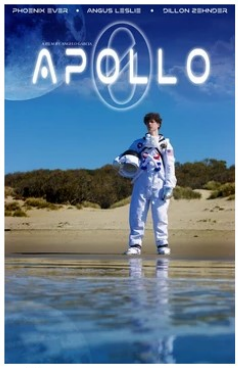

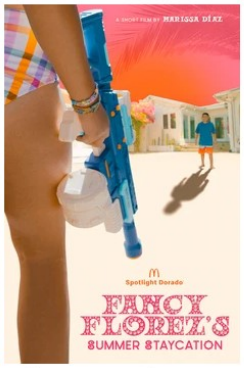

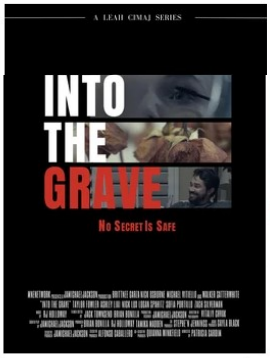

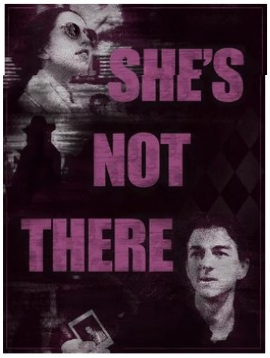

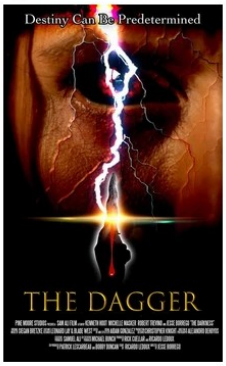

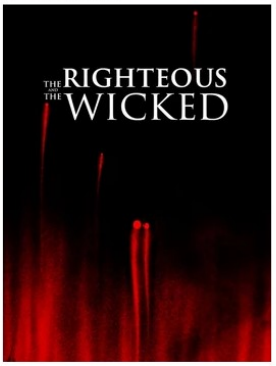

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The Inside Scoop

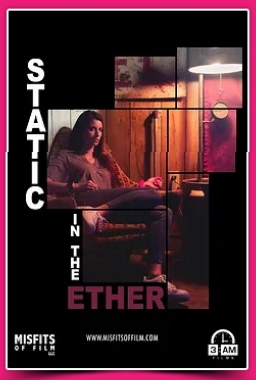
MEET THE MOVIE MAKERS

Back to Entries | Screening Schedule

STATIC IN THE ETHER

Prominent actress Ava Grant receives bad news. Her latest movie is a flop; her boyfriend sold pictures of her naked to a celebrity gossip web site and a result she is let go from her upcoming movie role. Encouraged by her agent, Ava takes a trip to reconnect with a long-lost love. Former heart throb Benson Powell can't handle the loss of fame. Down on his luck, he fails to rob a bank. Desperate for money, Benson sets out to hold up a convenience store.

Set on a collision course, these two face radical life changes.



Director : Matt Jenkins

A year after his campy short picture "Mirror Man" was unceremoniously rejected from the Brooklyn Underground Film Festival, Matt received a sincere apology from the festival programmers asking if they could creen this epic.

"Static in the Ether" represents this continuation of a love for a good story and producing the best possible movie on a micro budget. Jenkins is known for his independent and minimalist approach to movie-making.

s

Lead Cast:
- Heather Gilbert
- Dan Perrin
- Keith Pannell
- Pat Bishow
- Jon Sanborne
- Syliva Corkill

Support Cast:

Writer(s):

Producer(s):
- Matt Jenkins
- Dan Perrin

DP(s)
- Randy Traxler
- Kalen Haynes

Assistant Director
- Erica Traxler

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Screening Schedule

Select TITLE | Select DIRECTOR | Select SCREENING TIME | Search

A Long Lived Obliquity

Genre: Drama

Director: Azgad Abraham Crisostomo

Screening Time: 09:45 am

Run Time: 11:30 m

Inside Scoop

Apollo O

Genre: Drama

Director: Angelo Garcia De la Garza

Screening Time: 10:15 am

Run Time: 15:00 m

Inside Scoop

Fancy Florez's Summer Staycation

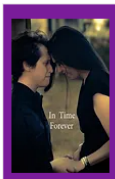
Genre: Sitcom

Director: Marissa Díaz

Screening Time: 10:50 am

Run Time: 8:28 m

Inside Scoop



In Time Forever

Genre: Sci-Fi

Director: Lalo Trevino, Hugo Rodriguez

Screening Time: 11:25 pm

Run Time: 6:36 m

Inside Scoop

Into the Grave

Genre: Drama

Director: Patricia Cardim

Screening Time: 11:50 pm

Run Time: 9:05 m

Inside Scoop

Lunch Intermission

Genre: Your Choice

Director: Provecho!

Screening Time: 12:15 pm - 1:15 pm

Run Time: 1:00 Hr

Inside Scoop

KIELIA

Genre: Romance

Director: Vic Quinton, Cynthia Garcia

Screening Time: 1:15 pm

Run Time: 45:00 m

Inside Scoop

Retrograde: For the Art

Genre: Thriller

Director: Maximillian Alexander Decker

Screening Time: 2:20 pm

Run Time: 14:00 m

Inside Scoop

She's Not There

Genre: Mystery

Director: Rodrigo Rendon

Screening Time: 2:55 pm

Run Time: 25:00 m

Inside Scoop

Static in the Ether

Genre: Other

Director: Matt Jenkins

Screening Time: 3:40 pm

Run Time: 37:21 m

Inside Scoop

The Dagger

Genre: Horror

Director: Jesse Borrego

Screening Time: 4:30 pm

Run Time: 10:00 m

Inside Scoop

The Groundskeeper

Genre: Horror

Director: Mico Montes

Screening Time: 5:00 pm

Run Time: 10:00 m

Inside Scoop

The Righteous and the Wicked

Genre: Drama

Director: Cooper Neidecker

Screening Time: 5:30 pm

Run Time: 7:49 m

Inside Scoop

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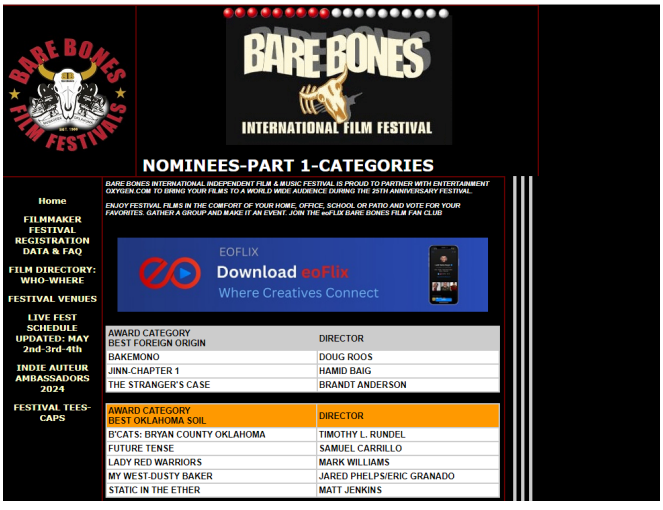
VENUE: HISTORIC ROXY THEATER 220 W. OKMULGEE ST. MUSKOGEE, OK 74401
PM
Prominent actress Ava Grant receives bad news. Her latest movie is a flop; her boyfriend sold pictures of her naked to a celebrity gossip web site and a result she is let go from her upcoming movie role. Encouraged by her agent, Ava takes a trip to reconnect with a long lost love.
Former heart throb Benson Powell can't handle the loss of fame. Down on his luck, he fails to rob a bank. Desperate for money, Benson sets out to hold up a convenience store.
Set on a collision course, these two face radical life changes.
Produced by DAN PERRIN
Click image to view trailer
STATIC IN THE ETHER
12:30 PM
WISHER MADDOX
(46 min)
Growing up in an orphanage, eight-year-old Maddox's sole wish is to be adopted. Thinking God sent him a sign that it would come true, he begins to notice that his wishes for others are granted, but his wish for himself is left unanswered. Frustrated with God, and conflicted with the purpose of his powers, Maddox is left to decide whether to help those he encounters or to selfishly withhold his ability out of contempt for not getting what he thinks he deserves.
Written, Directed and Produced by DAN E. TIBBS
Click image to view trailer
Wisher Maddox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INTERNATIONAL FILM FESTIVAL
NOMINEES-PART 1-CATEGORIES
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FILM DIRECTORY: WHO-WHERE
FESTIVAL VENUES
LIVE FEST SCHEDULE UPDATED: MAY 2nd-3rd-4th
INDIE AUTEUR AMBASSADORS 2024
FESTIVAL TEES-CAPS
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BEST FOREIGN ORIGIN
DIRECTOR
BAKEMONO
DOUG ROOS
JINN-CHAPTER 1
HAMID BAIG
THE STRANGER'S CASE
BRANDT ANDERSON
AWARD CATEGORY
BEST OKLAHOMA SOIL
DIRECTOR
B'CATS: BRYAN COUNTY OKLAHOMA
TIMOTHY L. RUNDEL
FUTURE TENSE
SAMUEL CARRILLO
LADY RED WARRIORS
MARK WILLIAMS
MY WEST-DUSTY BAKER
JARED PHELPS/ERIC GRANADO
STATIC IN THE ETHER
MATT JENKINS

SYNOPSIS

2024 COWPOKES FILM SELECTIONS

SYNOPSIS

Atascosa
A Time For Love: I Got This
A Time For Love: The Truth Will Set You Free
Bail Out EP 103
Blood Dried Hands
Death by King Cake
Declaration (Trailer/Teaser)
Double-Crossed in Durango
Double-Crossed in El Paso
False and Baseless
Finding Nicole
Goin' Home
Gone Fishin'
Goons, Guns and the Gumshoe
Miner Justice (Trailer/Teaser)
Robo Hills
Rockgut Whiskey
Salt Lake Jake
Sheltered from Time
Sheriff Walter Johnson
Showdown On The Brazos
Silent Charm
Static in the Ether
The Roping Fools (Trailer/Teaser)
The Searcher
Tim Ruffo "Showdown" music video
What Must Be Done
Woman With No Name
You Just Can't See Them From The Road

OFFICIAL SELECTION
Cowpokes Int'l Film Festival
2024

Cowpokes Int'l Film Festival

Get Tickets at FilmFreeway

June 21-23 2024

#COWPOKESFF

cowpokesfilmfestival@gmail.com

CIFF COUNTDOWN

35 : 15 : 04 : 35
Days Hrs Mins Secs

Donate

Cant attend? You can still Donate and help support the CIFF

2024 COWPOKESFF AWARD FILM NOMINEES

Bonfire **2024 Cowpokes Film Festival T-Shirts & More with Selections & Finalist on the back! Click here for details!**

1. Best Feature Film Nominations
"Blood Dried Hands"
"Finding Nicole"
"Goons, Guns and the Gumshoe"

2. Best Short Film Nominations
"Bail Out ep 103"
"Death by King Cake"
"False and Baseless"
"Static in the Ether"
"Woman With No Name"

3. Best Mini Short Film Nominations
"A Time For Love: I Got This"
"A Time For Love: The Truth Will Set You Free"
"Silent Charm"

4. Best Western Feature Film Nominations
"Double-Crossed in Durango"
"Goin' Home"
"Robo Hills"
"Sheriff Walter Johnson"
"Showdown On The Brazos"

5. Best Western Short Film Nominations
"Atascosa"

41. Best Original Film Score Nominations
Firoze Patel & Kaizad Patel - "Finding Nicole"
Alan Rhody - "Salt Lake Jake"
Grant Fonda - "You Just Can't See Them From The Road"

42. Best Songwriting/Music/MP3 Nominations
"White Dream"
"A Small Space"
"This Old Barn"
"With My Blessing"
"Goin' Home"

43. Best Drama Feature Nominations
"Blood Dried Hands"
"Finding Nicole"
"Goons, Guns and the Gumshoe"

44. Best Drama Short Nominations
"Bail Out ep 103"
"False and Baseless"
"The Searcher"
"Sheltered from Time"
"Static in the Ether"
"Woman With No Name"

45. Best Drama Mini-Short Nominations

14. Best Actor Nominations (Short)
Dennis O'Neill - "Bail Out ep 103"
Kyle Craig - "Death by King Cake"
Jimmie Sanders - "False and Baseless"
Dan Perrin - "Static in the Ether"
Jim Olson - "Woman With No Name"

15. Best Supporting Actor Nominations (Short)
Jade Roberts - "Bail Out ep 103"
Matthew Sauvé - "Death by King Cake"
Jon Sanborne - "Static in the Ether"
Chaz Lee - "Woman With No Name"

16. Best Actress Nominations (Short)
Andrea Cohen - "Bail Out ep 103"
Alaina Nunnally - "Death by King Cake"
Gabbie Robichaux - "Death by King Cake"
Patty Corres - "False and Baseless"
Heather Gilbert - "Static in the Ether"
Bobbi Jean Olson - "Woman With No Name"

17. Best Supporting Actress Nominations (Short)
Penny LeLeux - "Death by King Cake"
Raven Heart - "False and Baseless"
Sylvia Corkill - "Static in the Ether"

18. Best Actor Nominations (Mini Short)
Dennis O'Neill - "A Time For Love: I Got This"
Grainger Esch - "A Time For Love: The Truth Will Set You Free"

"Salt Lake Jake"
"Showdown On The Brazos"
"What Must Be Done"
"Woman With No Name"

55. Best Awareness Film Nominations
"False and Baseless"
"Finding Nicole"

56. Best Group Photography Nominations
"Woman With No Name"
"Goin' Home"

57. Best 1st Time Filmmaker Nominations
Mike Doherty - "Double-Crossed in El Paso"
Paul Bloom - "What Must Be Done"

58. Best Female Filmmaker Nominations
Sadie Duarte - "Sheltered from Time"
Keely Brazil Covello & Michaela Brazil Gillies - "You Just Can't See Them From The Road"

59. Best Cast Ensemble Nominations
"Blood Dried Hands"
"Double-Crossed in Durango"
"Goin' Home"
"Goons, Guns and the Gumshoe"
"Static in the Ether"

32. Best Director Nominations (Feature)
Jason Vandygriff - "Blood Dried Hands"
Harley Wallen - "Finding Nicole"
Jim Menza - "Goons, Guns and the Gumshoe"

33. Best Director Nominations (Short)
Dennis O'Neill - "Bail Out ep 103"
David Luck & Janssen Swent - "Death by King Cake"
Robert Cantu - "False and Baseless"
Matt Jenkins - "Static in the Ether"
Rowdy Olson - "Woman With No Name"

Cowpokes Int'l Film Festival

Best Actress in a Short:

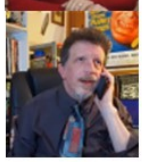
Heather Gilbert

Best Actor in a Short:

Dan Perrin

Best Supporting Actress in a Short:

Sylvia Corkill



Best Supporting Actor in a Short:

Jon Sanborne

8 NOMINATIONS

Best Short Film

Best Drama Short

Best Ensemble Cast

Best Director Short

MISFITS OF FILM LLC

3:AM FILMS

Cowpokes Int'l Film Festival

2024 COWPOKESFF AWARD WINNERS

77. Best Oklahoma Film

"Static In The Ether"

FINALIST
Gulf Coast Film and Video Festival
2024

FILM SCREENING SCHEDULE

Saturday, September 28, 2024

Time	Title	Runtime
9:15a - 9:29a	Special Arrangements	0:12:26
9:29a - 10:08a	Static in the Ether	0:37:21
10:08a - 10:17a	The Righteous and The Wicked	0:07:49
10:17a - 10:56a	Smart Alex	0:39:00
10:56a - 11:04a	prObed	0:06:37
11:04a - 11:10a	All in a Day's Work	0:05:29
11:10a - 11:45a	If They Took Us Back	0:32:00
	Lunch	
12:15p - 12:25p	Moving On	0:08:45
12:25p - 12:51p	Bongo The Elephant	0:24:43
12:51p - 1:00p	By Candlelight	0:07:15
1:00p - 2:30p	Time For Sunset	1:28:00
2:30p - 2:49p	The Critic	0:17:18
2:49p - 3:10p	Dear John Olvey	0:19:44
3:10p - 3:25p	Fromage et Craquelins	0:14:03
3:25p - 3:43p	CHECKHATE	0:16:57
3:43p - 5:25p	The Intruder	1:41:00